

BRAILLE ENTERS THE <sup>E</sup><sub>A</sub> PALM OF  
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HOUSE FOR THE BLIND**

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Will Rogers was one of the best friends that the Red Cross ever had. He not only contributed freely but he was the chief fund-raiser in time of disaster when he went on the road giving benefit performances, particularly during the great Mississippi Flood of 1927 and the drought of 1930-31. Besides his big relief donations and support of Roll Call, he gave a lump sum of \$25,000 to the Public Health Nursing Service to enable Chapters to maintain nursing work during the depression—the "Will Rogers Fund."

This well-loved figure in our national life now has a memorial on Cheyenne Mountain above Colorado Springs, a stone tower in feudal style built by Spencer Penrose, a wealthy Colorado mining man and a close friend of Rogers. It will be officially dedicated this summer as the Will Rogers Shrine of the Sun. The point on which this memorial stands is 10,000 feet above the sea and 2,000 feet above the plains which spread away from the Rockies. The interior contains historic frescoes done by Randall Davey.

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## BRILLE Enters the Realm of Music



*Blind pianist demonstrates the reading of Braille music at the Cleveland Exposition, while Guy R. Sherman, Chairman of the Chapter's Braille Committee, shows the difference between the ordinary and Braille scores. Photo by Lance and piano by courtesy of the Starr Piano Company*

IN THE restricted realm of the blind, music plays a much more important and solacing part than in the realm of those with sight. The blind, as a rule, are musical by nature and seldom have rival interests. Yet they are at the disadvantage of being unable to read a score in the original. In many instances they play by ear, carefully imitating their seeing brethren and retaining the harmonies in their highly developed memories.

Thanks to Braille notations, music in its written form is now brought to these handicapped people, thus enabling them to compete to better advantage with those whose eyes follow the score as their hands produce the music. This not only aids the development of the blind as professional artists but also as teachers of music. It must be remembered that the blind not only teach the blind, but they teach the seeing as well.

The blind musician is, of course, still handicapped, although not so much as before. He must memorize all of his music. He does not use the score as he plays. Rapidly passing his sensitive finger-tips of the one hand over the raised-dots of the score, and feeling out the keys or strings of the instrument with

the other hand, he very quickly memorizes fragments or phrases of a piece. Patiently going over and over these phrases, adding more and more each time, he eventually is able to give a smooth and technically correct performance. When memorizing a score which makes use of both hands, such as the piano and organ, the left hand follows the right hand notation, and vice versa.

Ink-print score as used by the seeing musician is a complicated form of printing, and the Braille score is that much more so. The Braille work is a true copy of the printed score, raised-dots indicating the notes, chords, phrases, expression marks, tempo and everything that is on the printed page. While there is no physical resemblance between the two copies, they both mean the same thing and the same results are obtained. The staff with its clef and lines is not used, and the bar-line between measures is in most instances indicated by a space. There are several styles used in writing score in "raised-type". The Paragraph method, the Bar-hy-Bar, and the Bar-over-Bar are the more often used. In the Bar-over-Bar method, the treble part is imposed over the corresponding bass as in the printed form. In Bar-hy-Bar style, the left hand alternates measure for measure on the same line with the right hand part. In Paragraph method, a musical figure or phrase for one hand is written in the form of a paragraph while the corresponding measures for the other hand follow directly after, resembling the paragraphs in our own printed books. The third paragraph is then a continuation of the first paragraph.

During the Great Lakes Exposition held at Cleveland this summer, which drew visitors from all parts of the United States and Canada, one of the exhibits attracting wide attention was in the Red Cross section, Hall of the Great Lakes in the basement of the Public Auditorium which has been the scene of political and other conventions.

This exhibit was a practical demonstration of the blind memorizing their score. Such a project had never before been attempted in public. During these demonstrations the blind pianist was given brand new score which he had never "seen" before. While he memorized at the keyboard, Guy R. Sherman, a volunteer enthusiast who heads the Braille Committee of the Greater Cleveland Chapter, told the audience how it was done. The Braille demonstrations were a very outstanding feature of the Exposition and created so much interest that forty-two were given during a ten-weeks' period to approximately 25,000 visitors. With speed and grace and no apparent effort, an arrangement of "Annie Laurie" for the left-hand only was memorized and proved very



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popular, while a short tango number "stole the show."

For several years Mr. Sherman has been copying music for teaching purposes and books on harmony and counterpoint for students. Strange to say, he is not himself a player. But he has spent six years under the tutelage of six blind teachers to learn Braille music notation. The blind themselves had to teach him to read his own printed score. He became interested in this field of work because of the lack of suitable material for the blind in preparing themselves as professional artists and teachers of music.

During the past two years Mr. Sherman did considerable individual student work. As a result, a highly talented young blind woman, who holds a musical scholarship in Cleveland, has been able to continue her studies with the view of eventually becoming a teacher. She is only one of the number reached through this service.

Much of the score is prepared so that duplicates or prints may be made under the Garin process by volunteer workers and prints sold at actual cost.

"The scarcity of suitable and up-to-date Braille music, particularly the kind used for teaching purposes, is pathetic", Mr. Sherman says. "Commercial printing presses for the blind don't seem to find it profitable. The blind look eagerly to the Red Cross Braillists to help them in their plight. Not only does this score serve at least a hundred American teachers, it also reaches those in foreign countries as well. Music is universal and knows no political boundaries."



*The Shrine and its magnificent outlook*

## Memorial to Will Rogers

Will Rogers was one of the best friends that the Red Cross ever had. He not only contributed freely but he was the chief fund-raiser in time of disaster when he went on the road giving benefit performances, particularly during the great Mississippi Flood of 1927 and the drought of 1930-31. Besides his big relief donations and support of Roll Call, he gave a lump sum of \$25,000 to the Public Health Nursing Service to enable Chapters to maintain nursing work during the depression—the "Will Rogers Fund."

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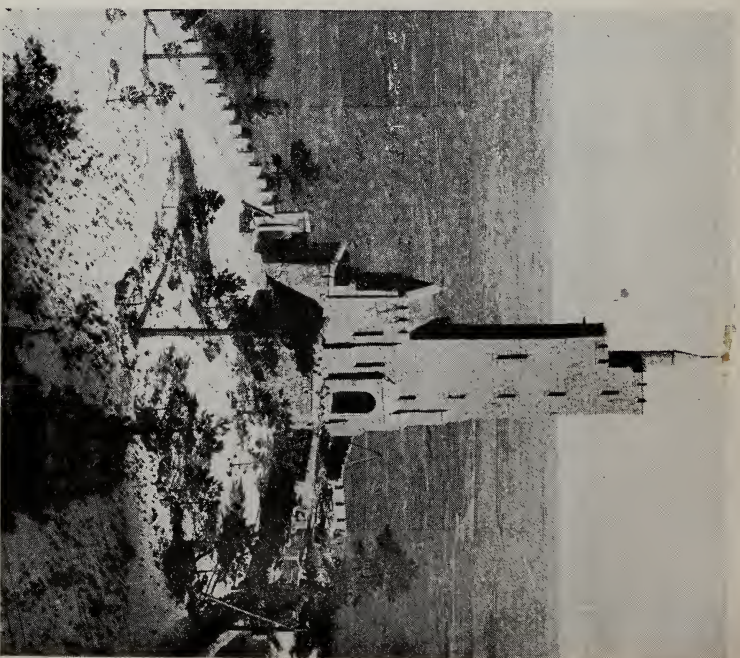
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